

## With the First Nighters

### "ADELE"

Amatory relations which usually form the subject in which the French are most interested on and off the stage form the basis of the plot of "Adele," a musical play adapted from the Parisian version by Herve for use in America. But contrary to rule, "Adele" is clean and pretty and delightful, and the beauty of its scenes, the sparkle of its wit and the lilt of Briquet's music have delighted the smallest audiences that have ever attended first class performances in the Salt Lake theatre. It is, indeed, a pity that so few have taken advantage of the opportunity to see and here "Adele," but theatrical taste is peculiar, even in this community which boasts of its love for the theatre.

The only time during the performance when there is anything bordering on the fromage is when Friebur, the elder, and Parmaceau are attempting to be funny. Their humor that might be much more gratifying to a foreign audience than to Americans who have a local sense of it. However, that is of small concern.

In Carolyn Thomson, Nanette Flack, John Park and Arthur Kappeler, the company is headed by four singers whose various personalities together with their ability to act, give to "Adele" a positive charm. Carolyn Thomson in particular is as dainty and attractive as she can be with a freshness of youth unmarred by long or hard staging, and a voice that is true and sweet, though not of great strength. Miss Flack, well remembered from the nights of "Alma," was heard to advantage, though the fuss and feathers of her clothes were in singular contrast to the simplicity of the costuming of Miss Thomson. John Park was splendid in the role of the lover and in that capacity he is kept very busy at his trade. Mr. Kappeler also gave a good performance containing considerable pep.

Paris, which is supposed to disseminate everything that is new and beautiful, evidently lent its aid to the staging of the production and the costuming of the company, for the gowns worn by the ladies of the troupe are certainly the dernier cri of the creative geniuses who specialize in those things. Another pleasing feature was the augmented orchestra. "Adele" is a French farce put to music, but while thoroughly Frenchy there is nothing to mar its beauty in the eyes of an American audience.

### "THE MAN WHO STOOD STILL"

Willard Mack and Howard Scott, the former as Johann Krauss, the old jewelry merchant of the lower east side in New York, and the latter as Herman Spiegel, his friend, have done some character work during the past week that probably excels anything of the kind ever done by either of them while appearing here. The part taken by Mr. Mack is that of an old Swiss watchmaker who has faith in humanity—rather a lost art in this day and age—and who through his trust and his inability to keep up with the times, ends in misery and ruin.

As Marie Krauss, Miss Rambeau gave her usual conscientious and artistic performance, though as much cannot be said for some of the others.

"The Man Who Stood Still" is one of the most interesting plays produced by the Utah Stock company, and is well worth anyone's time.

### ORPHEUM

When one considers the fact that Sir James Matthew Barrie gets two hundred and fifty

big round simoleons every week as a royalty for "Pantaloen," in which Mlle. Dazle is appearing, it is enough to make one who has to go on high speed seven days a week for a meal ticket wonder how he (Barrie) gets by with it.

This is not said deprecatingly, for those who are familiar with the history of pantomimes from the time of the lean and slippered Venetian dard to the Pantaloen of the English spectacles, realize the charm of such things to foreign audiences, but it does not make the same appeal to

Edna Munsey whose song stuff includes such old favorites as "Tell Me That You Love Me" and who starts her act as a heavyweight though after three changes gets down to normal. Hanlon and Hanlon have their same fine acrobatic act and Stuart Barnes has a good song or two, though he still sticks to the Patsy club hat and his monologue is the same old stuff. Stuart is funny enough but has the faculty of hanging on to what he made good with in the beginning just as many another performer. There ought to be



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those who frequent American vaudeville houses. Mlle. Dazle in "Pantaloen"—"I don't see her pantaloons," said a man behind me—is a charming Columbine and her dancing is a delight, but outside of that there is little in Sir Barrie's plea to attract.

Generally speaking the bill is about the worst seen at the house for weeks, especially in contrast to the one preceding it. Loa Durbyelle makes some shadows like father used to make; she is followed by Mattie Rooney and Clayton Kennedy (and they keep Thaw in jail); and

a lesson for a lot of them in the life story of "Pantaloen."

### EMPRESS

The feature attraction at the Empress is the "Bower of Melody," an act in which twelve accomplished musicians and vocalists entertain. It is presented by Evans and Harris and the company is headed by Anna McMahon, whose stage presence is delightful and whose voice is

## SALT LAKE THEATRE GEORGE D. PYPER, Mgr.

Tuesday and Wednesday, Jan. 20 and 21. Matinee Wednesday

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